

Thomas F. Googerty and two students,
Illinois State Reformatory, 1910
(TG0179)

The Livingston County
Historical Society
115 WEST HOWARD STREET
PONTIAC, ILLINOIS 61764

FORGING CHARACTER,
FORGING IRON:

THE WORK OF THOMAS F. GOOGERTY

b y H o w a r d S . M i l l e r

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PREFACE

Long projects incur big debts. Early on, artist-blacksmiths Bob Patrick, Jim Fleming, Dimitri Gerakaris, and Brent Kington encouraged me to pursue the Googerty story. More recently, Jim Wallace, Philip Blundell, and Steve "Rainbo" Clary have helped keep me going. Countless archivists, librarians, curators, historians, journalists, and well-wishers have helped beyond all reasonable expectation, but especially Mike Dunbar, Mark Sorensen, Elizabeth Schmoeger, Kevin Thorie, Michel Hanson, F. Jack Hurley, John Michael Vlach, and John Faddoul. Colleagues Kathy Corbett, Pat Adams, and Kate Kane have been patient with my questions and helped dig out the answers. Over many years they have joined with Tom Hines, Quinta Scott, and Carolyn Gilman in teaching me something about how artifacts mean.

Old and new friends in Pontiac and elsewhere have graciously shared their homes, memories, and Googerty treasures: the late Elizabeth "Betty" Harris, Jim Pearre and Diane DeRocher, John and Nancy Dargan, John Perring, Bob Sear, Jim and Jane Scouller, Mike Ingles, Dick and Kay Thompson, Joan E and Ed Lipinski, Richard Oughton, Anne Williams, Frank Giovanini, Mary Fasnacht, Josie Bentley, Mike Burke, Bill Spaniol, Brad Brinegar, and especially Merle and Barbara Glick.

The supportive savvy and good humor of Jim and Judy Wallace, LeeAnn Mitchell, Lisa Loehmann, Nancy Mitchell, Mari Greenslate, Anne Solis, Chris Winterstein, Sean Kingston, and the rest of the NOMM crew helped turn a personal mission into a public exhibit and permanent record. Richard Carr meticulously restored the Pontiac Cemetery gates, and Jim Buonaccorsi helped install them for the Metal Museum exhibit. The catalog benefited from close readings by Kathy Corbett, former Director of Interpretation, Missouri Historical Society, LeeAnn Mitchell, Executive Secretary, Artist-Blacksmith's Association of North America, and Richard Wattanmaker, Director, National Archives of American Art, Smithsonian Institution.

I'm especially grateful to Marlo, Eric, Kurt, Andrew, and Lucille, who for years have also lived with Tom Googerty's ghost.

Howard S. (Dick) Miller

Morro Bay, CA, April 1999

Why Thomas Googerty?

For over twenty years, the National Ornamental Metal Museum has presented the wide and varied world of decorative metalwork. From the exquisite detailing of precious metal jewelry to sand molded, cast iron architectural pieces, the human desire to embellish utilitarian metalwork has been examined and exhibited. In these twenty years, no other area of metals has received more attention than forged iron, the blacksmiths' craft.

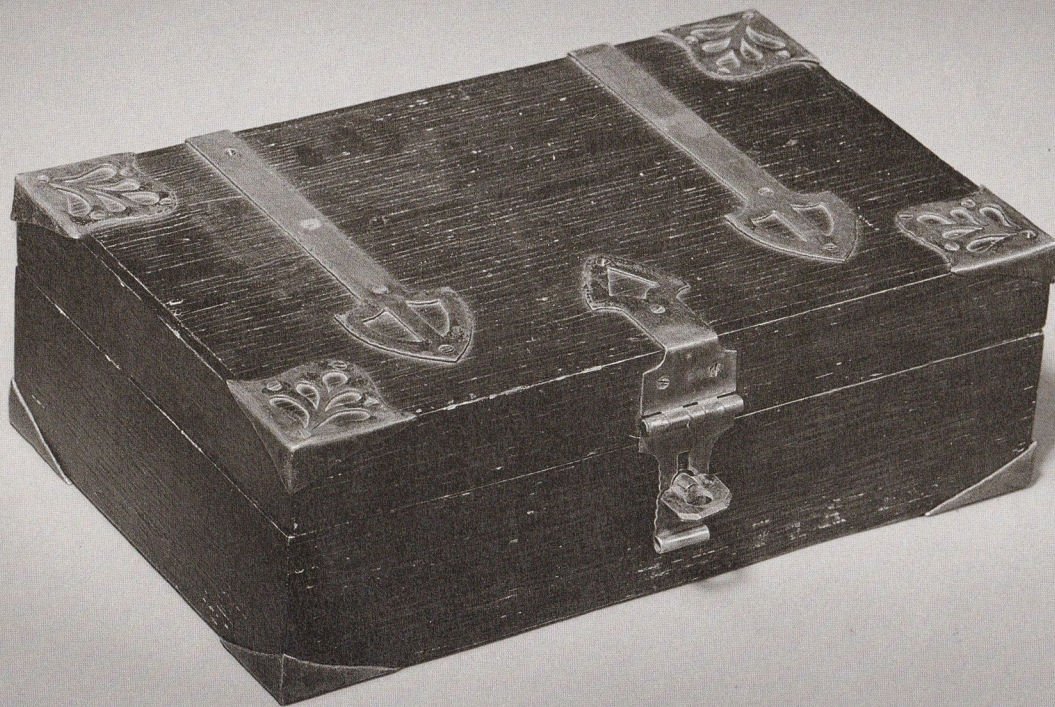
In ironwork this museum truly excels. The Julius Blum Library, housed here, has extensive holdings of both historic and contemporary publications on the subject, and our class schedules are dominated by blacksmithing. An internship program has trained ten blacksmiths over the past nineteen years, and all but one remain active in the field.

Such a commitment to forged iron makes an exhibition about the life and work of Thomas F. Googerty an ideal choice on the occasion of our twentieth anniversary year. An educator, writer and artist/blacksmith, Googerty spent a lifetime quietly working to improve the craft and expand the number of its practitioners. While the quantity of his ironwork cannot be compared to the tonnage that commercial shops were pounding out, it is solidly honest and very much in keeping with the Arts and Crafts tradition. He spent as much time teaching the student/inmates at the Illinois State Reformatory as he did forging his own work, and perhaps more. His three books were basic texts for many of today's established smiths and first editions may still be found on the shelves of small libraries throughout rural America. All three volumes are currently back in print.

Thanks to a series of rumors, hearsay and an artist who never cleaned out his file cabinet, we located Dr. Howard Miller, who has spent decades researching his family's friend, Thomas Googerty. Dr. Miller's research, persistent investigations, and attention to detail made *Forging Character, Forging Iron* possible. Without his commitment to this project, the Museum would have been unable to go forward, and the story of Thomas F. Googerty would have remained untold.

James A Wallace
Director
National Ornamental Metal Museum
May 1999

To the memory of H. H. Smith,
Virginia Smith Miller, and
Clarence B. Miller, who launched me
on this project long before I knew.



Oak box with brass trim, 1911 (TG0213)

AN IRONWORKER WITH DREAMS

In 1938 the *Chicago Daily News* captioned a front page story about Tom Googerty with the phrase, "Iron Worker With Dreams Helps Forge Men at Pontiac." The reporter described a group of eager young men busy at forge and anvil and praised the nearby exhibit room filled with elegant ornamental iron work. The soft-spoken master of the shop spoke proudly of his artisans' command of ancient skills. "'I think we're doing something,' said Mr. Googerty modestly. 'You won't find much better workmanship anywhere than this. The lads who made these screens are artists. They have learned an interesting craft and, what is more important, they are able to do something toward preserving a vanishing art.'" The most remarkable thing about it all, concluded the reporter, was that the place was a prison and the artisans all inmates.

By 1938 Tom Googerty had been forging iron and men at the Illinois State Reformatory for nearly half a century. His calling stemmed from native talent and personal choice, channeled by broad-ranging progressive reform movements that energized many Americans at the end of the nineteenth century. Several converged to give Googerty's career purpose, direction, and a social setting. A humanitarian urge to save children from poverty and crime focused on a newly-named social malady, "juvenile delinquency," and invented new juvenile courts and reformatories to cure it. An educational crusade to integrate think-

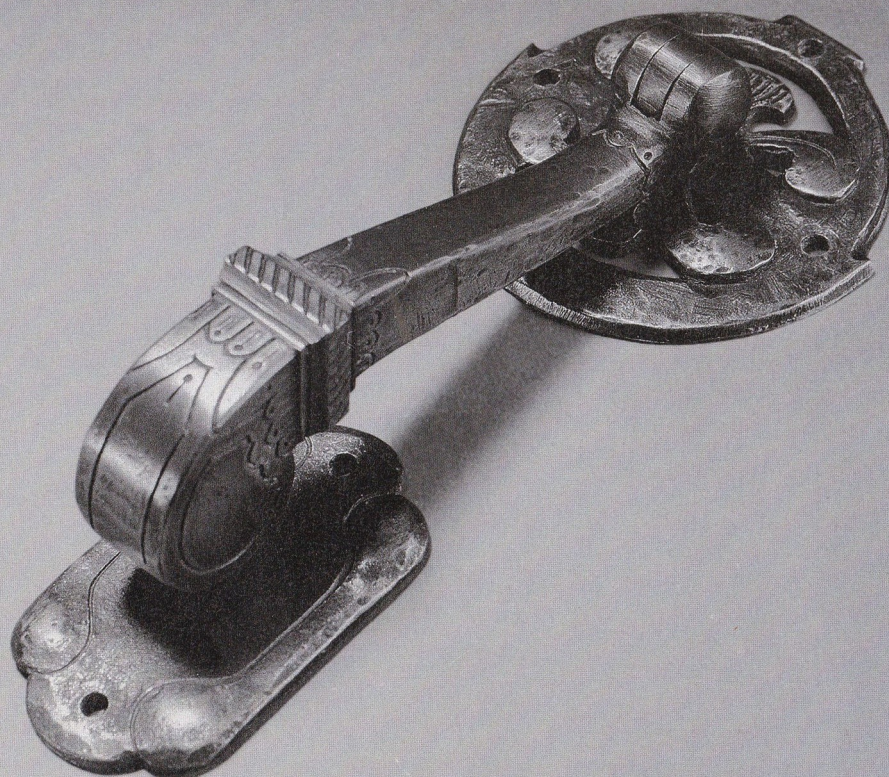
ing and doing prompted the creation of manual training programs throughout the country. An aesthetic revolt against declining quality and taste in an age of mass production found expression in an artistic movement called Arts and Crafts.

Chicago was a hotbed of these overlapping progressive reforms, and the city's cultural influence spread out across the prairies of northern Illinois. Pontiac, a county seat farming community of a few thousand people and no paved streets, was nearly a hundred miles southwest of Chicago but just hours away on the Chicago and Alton Railroad main line. However rural its setting, Pontiac lay well within Chicago's expansive cultural sphere.

Thomas Francis Googerty was born in Pontiac about 1863—in later years he claimed various birth dates—to a barely literate Irish immigrant family. His father, Thomas, worked for the railroad; his mother, Mary, kept house and occasionally took in boarders, and probably laundry. Tom junior was the second child and the first son, born a year after his sister Jennie. Younger brothers Andrew and William followed Tom a year apart.

Thomas senior died in 1865, leaving Mary with little besides four young children and a modest house next to the tracks. She somehow eked out a living and sent the children to St. Mary's Roman Catholic Parochial School. Home and school doubtless instilled the religious devotion, social conscience, and moral rectitude that governed Tom's adult life. Pontiac offered him growing-up space that was small enough to be nurturing but large enough to give an inquisitive child a hint of the wider world. All four Googerty children matured into popular, successful adults who traveled widely but continued to live at home with their mother. None of them ever married.





Door knocker, 1920 (TG0016)

By 1880 Tom was working in a local blacksmith's shop. Sometime during the 1880s he left Pontiac on his journeyman's quest, traveling the country, practicing his trade. Chicago would have been a natural destination, a booming nearby city with plenty of smithing work and an active arts community. Where Tom journeyed during the '80s and early '90s remains unclear, but he must have spent as much time in museums, schools, and libraries as he did at the forge. By the time he returned to Pontiac in 1894 Tom had transformed himself from a skilled small town blacksmith into a sophisticated master craftsman. Somewhere in his travels he had steeped himself in the traditions of medieval European ironwork and embraced the most energetic social and cultural reform movements of the day.

Moral Reform Through Manual Training

During Tom's absence Pontiac had become the home of the new Illinois State Reformatory (ISR), the pride of the state's juvenile justice reformers. The Illinois Reform School for Boys had been located in Pontiac since 1871, but it had been a mean-spirited mini-prison focused on punishment and exploitative convict labor.

A new institutional mission and a reform-minded superintendent launched ISR in 1893. Major Robert McClaughry, a former Chicago police chief and experienced prison warden, had traditional credentials but fresh ideas drawn from innovative reformatories in New York and Pennsylvania. He insisted that most juvenile offenders were made, not born. The aim of incarceration should not be punishment for past misdeeds, but humane, redemptive education that prepared inmates for productive lives after their release. McClaughry envisioned ISR as more of a moral academy and trade school than a prison.

Manual training—educating the hand along with the mind—dovetailed perfectly with reformatory ideals. Enthusiasm for manual training had increased since 1876, when European exhibits at the Centennial Exposition in Philadelphia first piqued American interest. By the time Superintendent McClaughry took charge in Pontiac, manual training had gained powerful reform allies in Illinois, including Governor John Peter Altgeld, educator John Dewey, and Chicago social settlement leader Jane Addams. Manual training offered reformatories a progressive alternative to the old convict labor system. Inmates could now fill their days learning the three R's and a marketable skill instead of marking time at forced labor.

In 1894 Superintendent McClaughry hired Googerty to set up the ISR forge shop, one of the more than thirty trade shops and supporting classrooms that by 1905 made up the ISR manual training program. He hired on as one of McClaughry's new "competent, gentlemanly instructors" at a salary of \$650 a year, near the upper end of the ISR instructor pay scale.

Tom began modestly with four students in a makeshift forge housed in the former prison privy. He focused on character-building vocational education designed to prepare each inmate, on release, "to earn a respectable living and redeem himself."

Shop skills taught self-reliance and self-respect: "If one is to be successful in designing and making ornamental ironwork," wrote Googerty in 1903, "he





Table lamp, 1914 (TG0015)

must learn to use his head in conjunction with his hands; that is to say he must think out his own ideas and not be depending on someone else." Although ISR tried to depersonalize inmates by dressing them in uniforms and calling them by number rather than name, Googerty encouraged pride in personal accomplishment. He usually stamped his own work with a distinctive marker's mark, and had at least his best apprentices do the same. Several examples of student-stamped ISR ironwork survive, hinting at the existence of a much larger but yet unrecognized body of inmate artisanship.

Googerty's forge never became as large as the chair caning, furniture, carpentry, knitting, printing, and other ISR shops that continued for years to operate under convict labor contracts. His shop merely grew with the institution. In 1898 he moved into larger, but temporary quarters. In 1905 Googerty moved again into a new 4,000-square-foot shop equipped with eighteen forges, a power hammer, a foundry, and a full complement of hand and machine tools. It was Tom's workplace for the rest of his life. He never set up a forge at home.

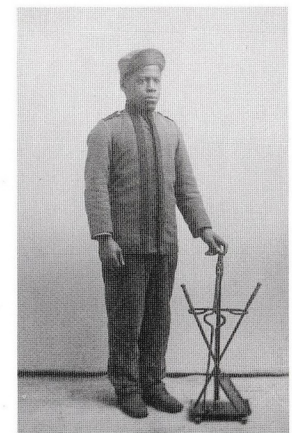
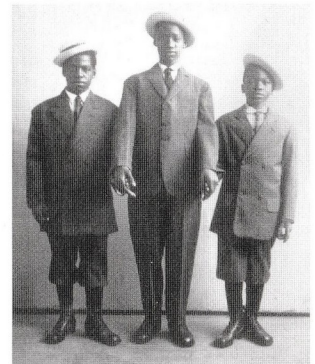
Googerty usually taught about thirty students at a time, who split their days between the classroom and the shop floor. His full course ran about 18 months. Only a few inmates had the natural aptitude or interest to benefit fully from a Googerty apprenticeship. His inmate-artisans were a cross-section of the general reformatory population, which during his years generally fluctuated between one and two thousand. Almost all ISR inmates were teenagers, though many were under twelve and some were as young as eight. The majority were incarcerated for burglary or larceny, or simply as juvenile delinquents who had gotten into trouble once too often. About five per cent were African American, more often than not from southern Illinois.

For his time, an era of raging racism, Supreme Court-sanctioned Jim Crow segregation laws and endemic lynching, Googerty was unusually liberal on the race question. He took particular interest and pride in his African American students, concluding they often showed more talent and drive than his white trainees. Tom showcased their ironwork in exhibits and articles, and pasted their pictures in his personal album next to snapshots of family and friends.

In a modern age of razor-wired maximum security it is hard to imagine the character and tone of ISR at the turn of the century. The reformatory was a local economic asset—state money poured in for new buildings, upgraded grounds, and staff salaries. It was also the community's major cultural asset and visitor attraction. Before 1912 there was no prison wall save a low wooden fence, yet escapes were rare. A constant stream of visitors toured the grounds and bought souvenirs in the trade school exhibit rooms. The spacious chapel was a popular venue for meetings and parties. Local residents and visitors from nearby towns flocked to summertime picnics, ice cream socials, and weekly band concerts on the park-like grounds. Inmates marched in Pontiac parades and often entertained church and civic groups. Sometimes short-handed high school teams borrowed inmate players for important games. The excellent ISR weekly newspaper, *The Pioneer*, sold well at Pontiac newsstands.

An Atelier Behind Bars

In this supportive setting Tom Googerty turned his reformatory trade school into a peculiar kind of artists' atelier. Unlike ambitious production smiths of his day, he never had paid assistants, never sought commercial commissions, never teamed up with professional designers or architects who might have brought him wealth and fame. Instead, he worked





Silver bowl, date unknown, (TG0193)

unpretentiously year after year at ISR, living modestly at home with his mother, sister, and brothers until he had outlived them all. Tom then stayed on alone, almost reclusively, in the old Googerty homestead. Money was never a worry, especially after 1917, when Tom's more business-minded brother Andrew bequeathed him a substantial portfolio of securities and income property.

Tom Googerty hardly made a mark in the local community beyond his circle of ISR co-workers and a few friends. He was especially close to several craftsman-cronies. H. H. Smith was Pontiac's master watchmaker, jeweler, and engraver. Thomas Lockie divided his time between dentistry and Impressionist painting. Moore Foster painted landscapes as well as houses. M. L. Young cut tombstone inscriptions for a living, but preferred sculpting bas-relief medallion portraits cast in plaster or bronze. For decades Tom and his friends worked on collaborative projects, good-naturedly criticized each other's work, egged each other on.

Meanwhile Googerty and his inmate-artisans turned out an extraordinary body of work. Much of it was for in-house consumption and never reached the outside world. Googerty personally made five hundred massive, five-tumbler locks for a new cell block completed in 1898, and served as the reformatory locksmith. His students helped with all the smithing work needed to keep a large institution going, including fashioning many of the bars, grilles, and gates that held them within its walls.

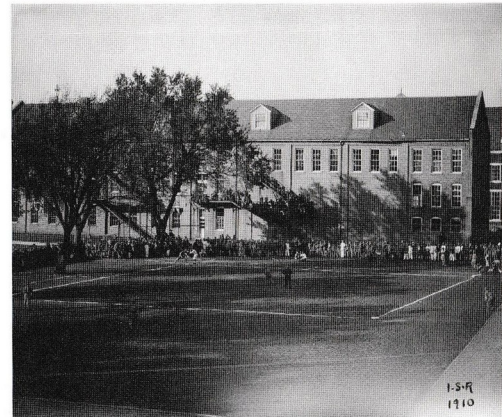
ISR decorative arts became an important currency of political patronage in notoriously graft-ridden Illinois. Public officials regularly sought favors and paid debts with fancy gates, lamps, fireplace sets, and other home furnishings from the Pontiac shops. Googerty's forge also turned out a stream of anonymous public works projects for municipalities and other tax-supported institutions throughout the state.

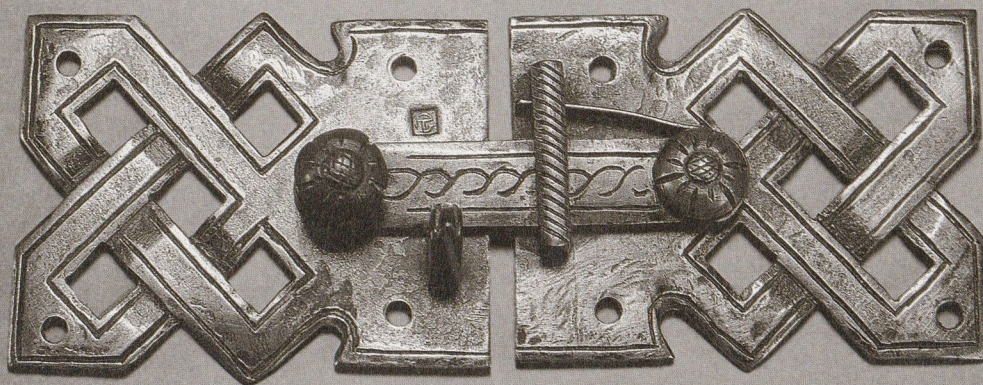
Thomas Googerty, Craftsman

By 1910 Tom was gaining a national reputation as a manual arts teacher and exhibiting artist. He approached his teaching, writing, and craftsmanship as complementary parts of one creative whole. Pieces initially made as instructional examples appeared later in museum exhibits and as illustrations in Googerty's three books and nearly fifty published articles. For years the influential *American Blacksmith* featured pictures of ISR ironwork as exemplars of taste and craftsmanship, "exquisite in their apparent simplicity." Stout Institute, a major manual training school in Menomonie, Wisconsin, invited Googerty to teach during the summers between 1911 and 1913. Another measure of his growing artistic reputation was his 1914 election as a Craftsman (and later Master Craftsman) member of Boston's prestigious Society of Arts and Crafts.

Googerty probably first showed his and his student's work in the ISR display rooms. He soon reached a wider audience, exhibiting at the annual juried Arts and Crafts fairs sponsored by the Art Institute of Chicago. He exhibited there almost every year between 1906 and 1921, winning Chicago Municipal Art League prizes in 1914 and 1921. His ISR ironwork exhibits were also a hit at the 1905 Illinois State Fair and at other regional arts events well into the 1930s. A panel of ISR student work won a "best-of-show" gold medal at the 1915 Panama-Pacific International Exposition in San Francisco.

The most elaborate display of Googerty's own work





Spring latch, before 1914 (TG0030)

was a twenty-piece traveling exhibit that visited the Milwaukee, Buffalo, Detroit, St. Louis, and Kansas City municipal art museums in the winter of 1920-21. Visitors especially appreciated the wrought iron and brass Gothic style cathedral poorbox he had made for his Pontiac parish church. Tom regarded it as his masterpiece.

Googerty retired from full-time ISR teaching around 1930, claiming that he had "lost the feel of the hammer." By then the Reformatory's original reformist optimism had also dimmed, reflected in its 1933 name change to the Illinois State Penitentiary, Pontiac Branch. Googerty turned increasingly to painting, rendering dozens of somber wooded landscapes. His favorite locales were picturesque Brown County, Indiana, and a deserted farmstead a few miles downriver from Pontiac, which he nicknamed Amitytown. In 1940, Googerty and other like-minded local artists founded the Amitytown Society of Painters to encourage students and sponsor exhibitions.

Although officially retired, Tom nonetheless kept his hand in at ISR for another decade and a half. He volunteered to train small classes of unusually gifted inmate-artisans, and continued to maintain the institution's thousands of locks. From time to time Googerty undertook special projects, such as the fireplace furniture and front gates for the American Legion Billet in Pontiac, and the high school athletic field gates in nearby Dwight, Illinois. He made dignified Celtic gates for Pontiac's Roman Catholic cemetery, and impish Gothic gates for its city cemetery. The latter, installed in 1942, were his last major project in wrought iron.

On October 27, 1945, Tom Googerty suffered a heart attack at work. He died two days later. The matter-of-fact, front-page obituary in the *Daily Leader* recounted the career of the distinguished local craftsman most Pontiac residents had hardly known.

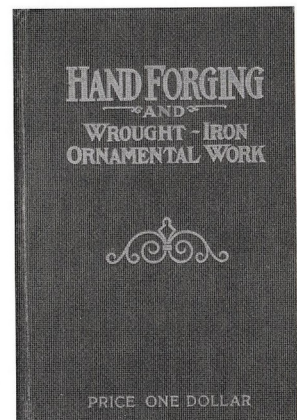
THE SUBSTANCE OF STYLE

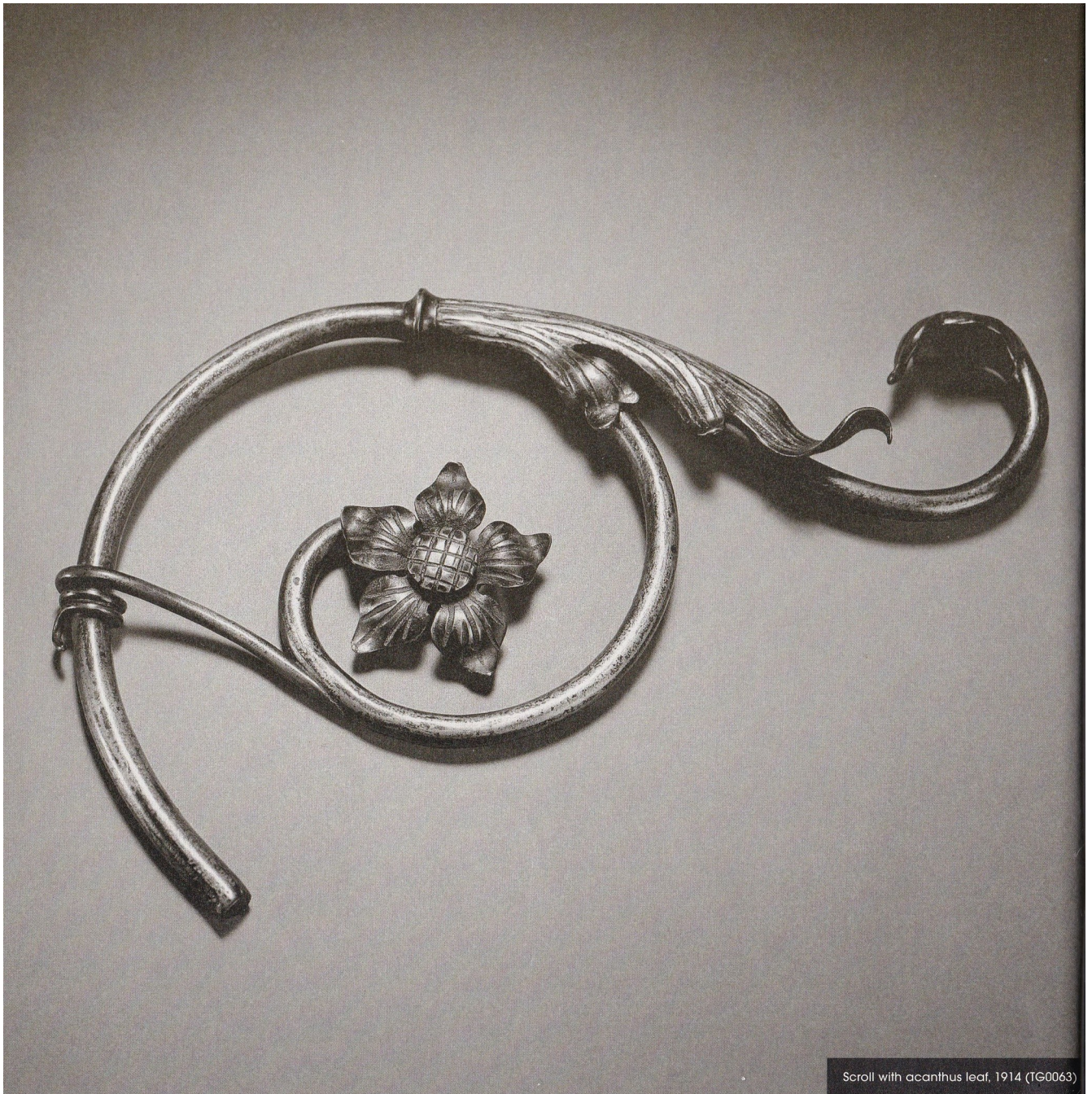
Tom Googerty usually wrote simple, how-to-do-it instructional prose. Occasionally, however, he tried to express the aesthetic that guided his artistic vision and artisan's hand. Googerty believed that a blacksmith earned the right to be called an artist if he acted on the "universal, divine impulse within us...to make things beautiful." The artist-blacksmith was one who "understands and follows God's law, Truth, the laws of Nature, the laws of Art, and abides by the possibilities and limitations of this sturdy, honest material." Googerty's aesthetic principles stressed honesty and integrity; graceful line, form, and due proportion; and creativity grounded in Nature and History.

Honesty and integrity governed the relationship between the worker and the work. Googerty drew particular inspiration from German and Belgian ironwork of the 12th to 17th centuries, in part because he believed that in medieval times the craftsmen had also been the designers. Art and technique had fused naturally at the Gothic forge.

The modern factory, however, had alienated the "studio trained artist" from the "shop trained man." The former could dream but not do, the latter do but not dream. Unlike some handcraft purists, Googerty did not object in principle to laborsaving machinery. He did insist, however, that hand work had "a beauty which the machine cannot produce."

Honesty and integrity also demanded a natural fit between material and object, form and function. Because iron was a crude, sturdy metal most often used for everyday things, ironwork should be "fashioned into shapes that are suitable and practical for





Scroll with acanthus leaf, 1914 (TG0063)

the material." Ornamentation should relate to use, as in the case of visible rivets and decorative bolt heads that served both as fasteners and design statements.

Googerty particularly disliked efforts to mimic Nature. He insisted that delicately wrought iron rose petals and realistic leaves might show off technical virtuosity, but failed as art. "Nature does not furnish us with readymade designs.... It is impossible to utilize things in nature...without the play of human invention and imagination." The true artist-blacksmith "conventionalized" organic forms. "We simply use things in Nature as a motif to get our ideas," he explained, "and arrange them according to fixed rules and principles." The rules and principles were the traditional — Googerty would have said universal — notions of ordered line, mass, form, and due proportion that had characterized Western art since the time of the Greeks. Within these bounds the artist-blacksmith should let invention play.

In forge work, surface textures were as important as line and form. Like clay, wrought iron was malleable, capable of taking almost any shape under the hammer. Unlike wood, however, wrought iron had no apparent grain or figure to enhance its visual effect. Hammer marks on the surface were thus a major means of expressing the human quality of handcrafted objects — what historian Wendy Kaplan has called "the skin of callused metal that grows under the worker's hand." Googerty insisted that the marks of the hammer be genuine artifacts of the creative process, and not merely decorative afterthoughts. "When the work is finished," he wrote, "let it be seen as forged work — let it be truthful, for what is truthful is beautiful. There must be no sham; let hammer marks show — they add beauty to the work."

Subdued finishes complemented restrained forms and understated ornamentation. He recommended against paint or other opaque coatings that embellished or

obscured the true character of the material. "It is, after all, just common iron and should seem to be what it is." For interior work he recommended heating finished objects until they took on a uniform dark oxide color, followed by hand polishing of the raised portions to make them "sparkle with life" against the background still black from the fire. After much experimentation Googerty settled on a clear protective finish formulated from varnish, turpentine, and beeswax, applied hot and buffed with a cloth.

Contexts

Things always reflect their times. Decorative arts make more sense in their historical and social settings than they do in the splendid isolation of museum displays. Tom Googerty's peculiar workplace helped shape his art because it largely insulated him from market forces and critics' jibes. His forge shop was not part of the malingering ISR contract labor system, so none of its products were for sale. Since there was no commerce in ISR iron-work it had no ascertainable cash value. Both literally and figuratively priceless, the products of Googerty's shop were peculiarly pure art, valuable only for the intangible pleasures they gave to those who made and later enjoyed them.



A salaried reformatory instructor, Googerty always tried to stay on the administration's good side. He persisted through the decades as patronage appointee



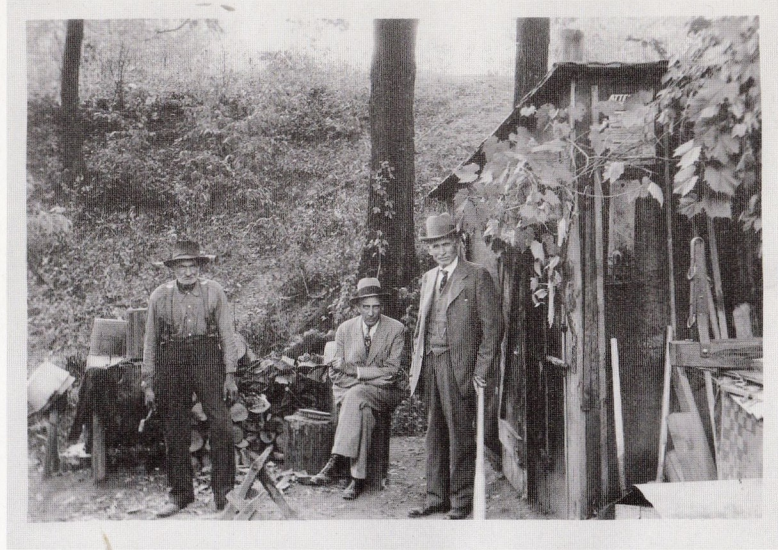
Candelabra, 1908 (TG0124)

superintendents came and went. A close and often critical observer of prison life, he kept private journals and for decades hid a secret history of ISR inside one of the cell door lock cases only accessible to him as the resident locksmith. Googerty was too moral to ignore the graft and violence he encountered inside the walls, but also too deferential to openly confront the system. Instead he confided to his journals, documenting contract labor fraud and, in one instance, recording his anguished eyewitness account of a guard clubbing an inmate to death.

If material conditions affected Googerty's creative output, artistic fashion helped shape his style. His time, place, and taste all put him squarely within the genre called Arts and Crafts. English in origin, Arts and Crafts was less a coherent movement than a set of widely shared attitudes toward art and life. It gained momentum in the late 1880s and quickly spread to the United States.

In both England and America, the Arts and Crafts movement was part of a cultural reaction against the factory age. Its major British theorists, John Ruskin and William Morris, voiced a romantic yearning for some mythic pre-industrial Eden of simple living, honest handcraft, chaste design, personal virtue, and community spirit. Arts and Crafts enthusiasts were social reformers who chose art as their instrument. They preached good design and honest handcraft as moral agents of personal fulfillment and social redemption.

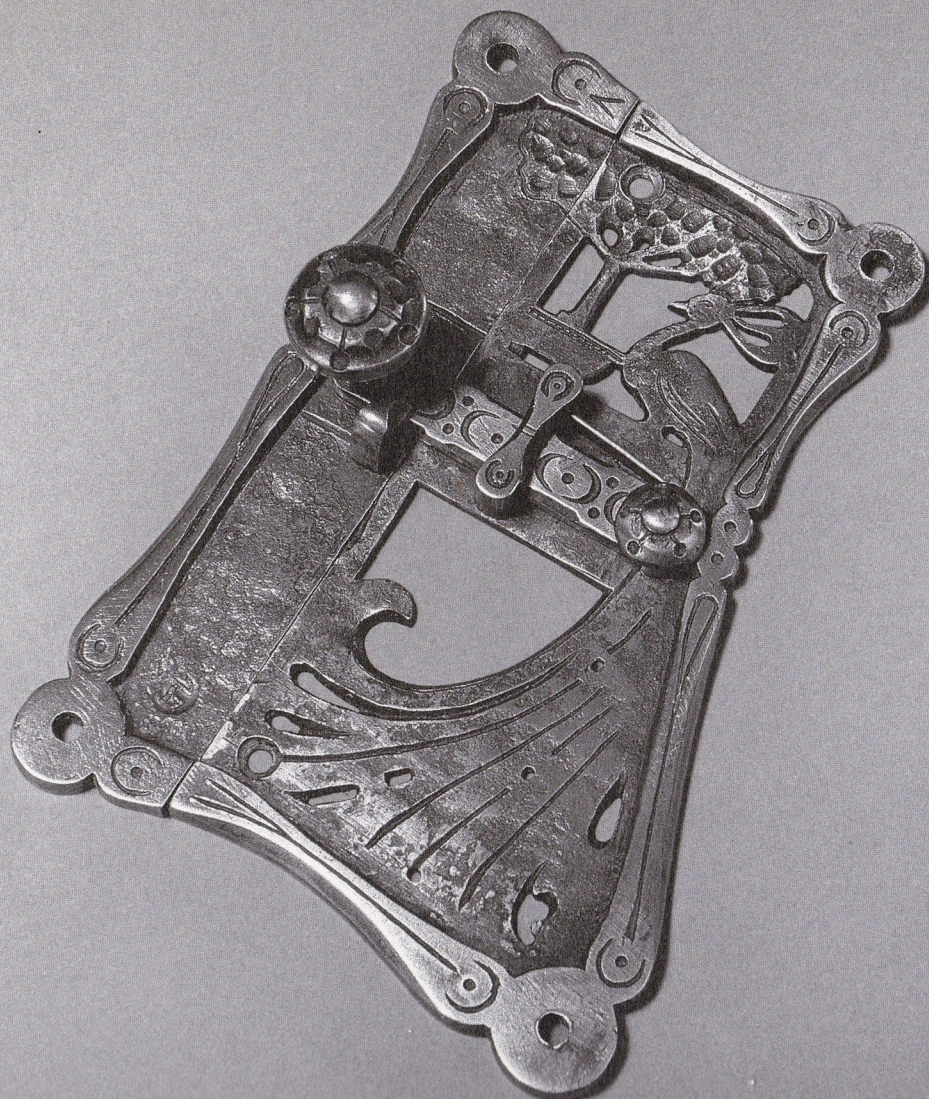
The American Arts and Crafts idiom was more democratic, more commercially successful, and more difficult to define than its English counterpart. The furniture maker Gustav Stickley probably came as close as anyone in the first issue of his magazine, *The Craftsman*, launched in 1907. "In the interests of art, they seek to substitute the luxury of taste for the luxury of costliness; to teach that beauty does



not imply elaboration or ornament; to employ only those forms and materials which make for simplicity, individuality and dignity of effect." Between 1890 and 1910 Arts and Crafts expression dominated American popular taste, especially in architecture, home furnishings, ceramics, the graphic arts, and metalwork.

Wrought iron was an ideal Arts and Crafts medium because it was down-to-earth, affordable, ruggedly expressive and, oddly enough, seemingly fresh on the artistic scene. Early Victorians had gloried in the intricacies of molded cast iron. Later a mid-century flurry of Gothic church restorations and nostalgia induced by the American Centennial Exposition of 1876 brought traditional hand-wrought ironwork back into fashion. The blacksmithing revival occurred just in time for Arts and Crafts artisans to explore its possibilities.

Hand-wrought iron remained a popular craft medium until changing tastes and new materials, espe-



Spring latch, date unknown (TG0153)

cially structural steel and aluminum, pushed it aside in the 1930s. Meanwhile automobiles undercut the horseshoing trade that traditionally had underwritten the blacksmith's art. Former farriers increasingly became garage mechanics, bought arc welders, and let their forge fires die. Only a few stubborn artisans kept the old skills alive after the 1940s, determined to carry on until the next blacksmithing revival.

The Lure of the Great White City

Between 1890 and 1910 Arts and Crafts flourished in Chicago, a city flush with cash and cultural ambitions and already heady with social reform. The Great White City, the centerpiece of Chicago's 1893 Columbian Exposition, announced to the world that Chicago had arrived.

Chicago Arts and Crafts surged with the same urban energy that had transformed a lakeside swamp into the nation's second largest city in less than a lifetime. By the turn of the century local demand for Arts and Crafts work was booming. Dozens of local designers and artisans set up studios at the Fine Arts Building on Michigan Avenue, in the heart of the high-rent, downtown loop. Marshall Field's department store opened an Arts and Crafts production shop. Winslow Brothers and other Chicago architectural wrought iron fabricators had all the work they could handle fitting up Louis Sullivan's skyscrapers and Frank Lloyd Wright's Prairie School suburban homes.

British Arts and Crafts influence was particularly strong in Chicago. Charles Ashbee's Guild and School of Handicraft at Toynbee Hall in London had inspired Chicago's Jane Addams to establish Hull House in the 1880s and equip it with handcraft shops and sales galleries. Hull House in turn sponsored both the Chicago Arts and Crafts Society and the manual

training efforts of the Chicago Industrial Art League. Addams herself lobbied relentlessly for handcraft-based social reform legislation, including the bill that established the manual training program at the Pontiac reformatory. The popularity of Hull House exhibits prompted even that bastion of the Fine Arts, the Art Institute of Chicago, to open its galleries to annual Arts and Crafts exhibitions in 1902.

From the mid-nineties on, if not before, Tom Googerty was part of the Chicago Arts and Crafts scene. Fast, frequent trains effectively collapsed the distance between Pontiac and Chicago to little more than a long commute; local townspeople regularly made day trips to the city. The Industrial Arts League headquarters, the Fine Arts Building, and the Art Institute were all strung out along Michigan Avenue within a few blocks of Union Station.

Googerty's repeated presence in the annual Art Institute juried shows earned him professional entree as an exhibiting peer. Friendships gained him social entree as well. At least one of Tom's close artistic friends, Blanche Lee Wight, maintained a studio in the Fine Arts Building and was a regular at the Art Institute. However formed and maintained, Googerty's ties to Chicago were close and lasting. His will, first written in 1932, left his ironwork to the Art Institute.

Measuring Up

Conclusions about quality depend on the standards of judgment imposed. Tom Googerty was a teacher whose job was to forge teenage character while teaching practical skills. However wondrous his blacksmithing abilities might have seemed to his inmate-artisans at ISR, he broke no new ground. He never reached beyond the conventions of Gothic design as modified by Arts and Crafts sensibilities.



Brass bowl with copper detail,
date unknown (TG0205)

Googerty represented that broad middle ground of producing artisans who immeasurably enriched American material life without ever quite becoming celebrities. The question of whether he could have achieved the artistic and technical brilliance of Frank Koralewsky, George Germer, Cyril Colnik, or Samuel Yellin, the greatest commercial artist-blacksmiths of his day, is both unanswerable and unfair. Googerty simply pursued a different course.

LEGACIES LOST AND RECOVERED

Tom Googerty lives on in things, words, and memories. His historical presence is at once tangible and elusive, a mosaic of legacies lost and recovered, and puzzles yet unsolved.

Most of his forge work has disappeared. The two hundred or so known pieces bearing his stamp are only a small and probably not very representative sample of the whole output of a long career. Several hundred more examples of his and his students' work are known today only from photographs and halftone illustrations in long-defunct magazines. Almost entirely unaccounted for are the large architectural pieces the Googerty shop produced for Illinois state agencies and municipalities. Exceptions include several ornamental gates and grilles still publicly accessible in the Pontiac area.

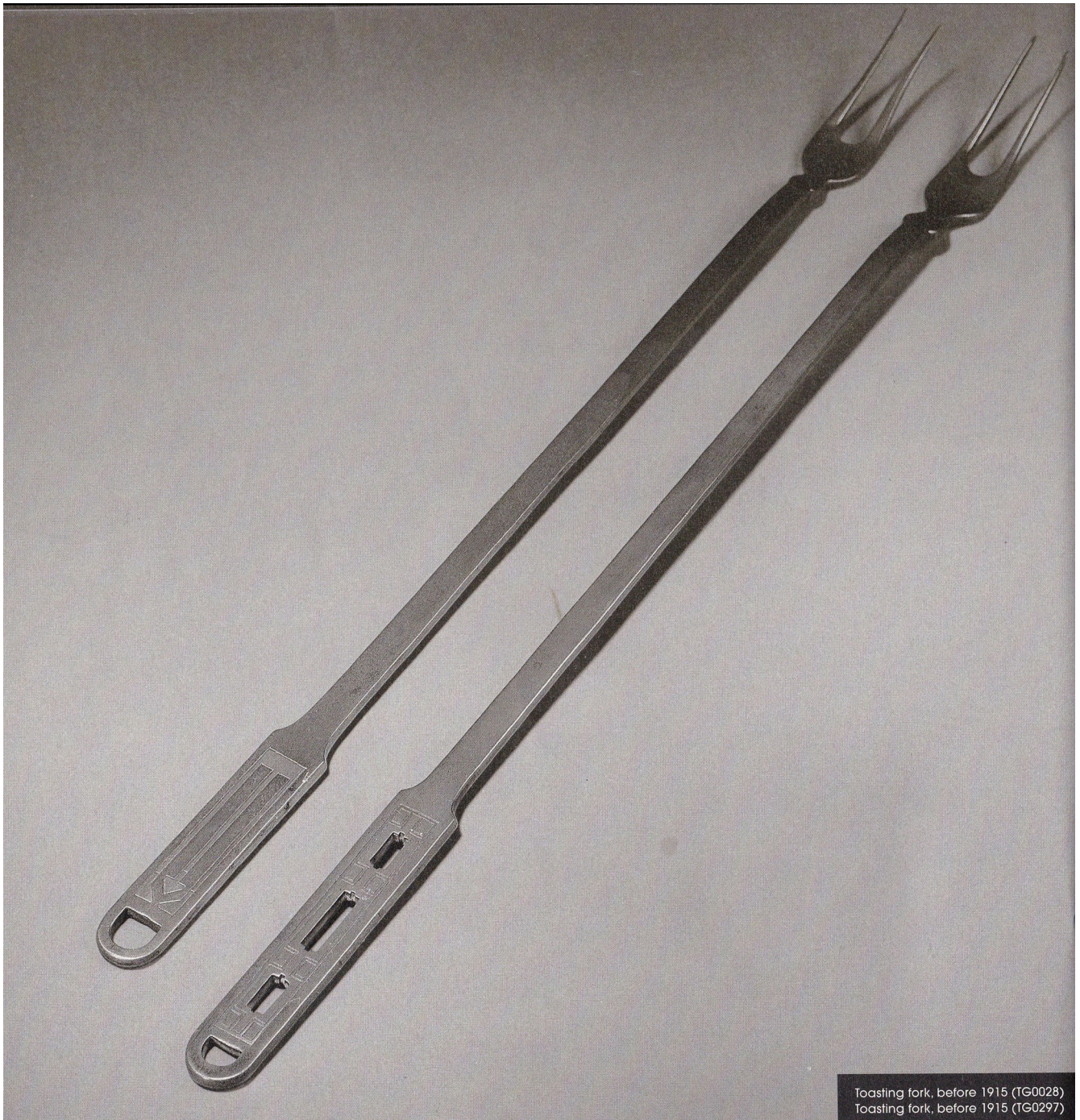
The Googerty work that does survive in private hands almost all followed only a few lines of descent. During his lifetime Tom evidently sold only a few works, and only occasionally gave pieces to

reformatory co-workers and Pontiac area friends. Over time these pieces passed on to other individuals, and in a few instances to public collections. Much of Googerty's favorite work, however, remained in his possession until he died in 1945.

As Tom's executor broke up the rundown, cluttered household he discovered ironwork hidden everywhere, tucked in mattresses and upholstery stuffing and concealed under loose floor boards. Systematic ransacking eventually uncovered a lifetime horde of creative work stashed away in oily rags. Tom had always been modestly mindful of history's judgment, but he had also been a little eccentric. He evidently had believed that hiding his treasures at home was the best way to preserve them for the Art Institute.

It remains unclear why only part of Googerty's bequest ever reached its destination. In 1947 the Art Institute did accession nineteen stunning pieces and a portfolio of Googerty drawings and photographs. In 1959 it sold all but three of its Googerty objects to Chicago area dealers, and in 1999 donated its remaining Googerty ironwork to the National Ornamental Metal Museum in Memphis, Tennessee. For the most part, however, Googerty's fugitive works left only faint traces or cold trails. The present exhibition represents the largest single body of his work yet assembled for public view.

Even more elusive than Googerty objects are the dozens, perhaps hundreds of unknown young inmates whose imaginations he once fired in the blaze of his forge. Was a stint in Googerty's unlikely atelier a passing episode or a life-changing experience? How many of his students pursued their new-found trade after their release? How many, if only on their own time and for their own pleasure, produce a second generation of Googerty-inspired ornamental metal work?



Toasting fork, before 1915 (TG0028)
Toasting fork, before 1915 (TG0297)

Such questions defy easy answers because surviving reformatory records neither identify the inmates assigned to the forge shop, nor track their later lives. Hopefully, the mounting interest in Googerty that prompted this exhibition will stimulate curiosity about his students' creative lives as well. This little-known aspect of the Illinois vernacular arts tradition deserves serious study, and its forgotten craftsmen their due.

The folklorist Henry Glassie has observed that "people think through artifacts to locate themselves in time's flow and build artifacts into their stories to site them on time's map." Every Googerty object has a story. The stories circulate, growing richer with each retelling, wrapping cold metal in human sentiment. Pontiac Googerty tales weave in and out of family histories and help add artistic dimensions to the town's collective memory. Googerty stories, sometimes anchored by artifacts, also knit a growing national network of Googerty enthusiasts.

Ironically, Thomas F. Googerty's most visible and perhaps most influential legacies flowed not directly from his hammer, but from his pen. Nearly fifty richly illustrated articles, published in national blacksmith's trade journals and manual arts magazines, spread his influence far beyond the walls of the Illinois State Reformatory. Reworked and combined, his articles became his books. *Hand Forging* and *Wrought-Iron Ornamental Work* (1911), *Practical Forging and Art Smithing* (1915), and *Decorative Wrought Iron Work* (1937) quickly became classics in the literature of the smithing trade. Increasing demand during the wrought iron revival of the 1960s brought all three titles back into print. They remain so today, guiding new generations of aspiring blacksmiths, ongoing memorials to a master teacher ■





Door knocker, 1920 (TG0021)

Checklist of Objects in the Exhibition

TG0005. Painting, "Roots Creek," by Thomas F. Googerty. Oil on canvas. Date: September 30, 1944. Maker's mark: TG. Image 19.7"h x 23.4"w. Private collection.

TG0006. Painting, "H. H. Smith's Stock Farm Ind.," by Thomas F. Googerty. Oil on canvas. Date: July 18, 1926. Maker's mark: TG. Image 17.3"h x 22.3"w. Private collection.

TG0007. Portrait of Thomas F. Googerty, by Thomas Lockie. Oil on wood. Date: unknown. Maker's mark: none. Image 22.4"h x 22.4"w. Private collection.

TG0009. Knocker. Wrought iron. Date: unknown. Marker's mark: TG. 5.3"h x 2.1"w x 2.6"d. Private collection.

TG0010. Hanging lantern. Soft steel, wrought iron, art glass. Date: c.1914. Maker's mark: none. 11.4"h x 6.9"w x 6.9"d. Private collection.

TG0012. Wall lantern. Soft steel, wrought iron, art glass. Date: before 1915. Maker's mark: TG. 13.4"h x 7.4"w x 4.9"d. Private collection.

TG0015. Table lamp. Soft steel, wrought iron, art glass. Date: c. 1914. Maker's mark: TG. 20.1"h x 18.3"d. Private collection.

TG0016. Knocker and strike plate. Wrought iron. Date: c. 1920. Maker's mark: TG. 6.3"h x 2.6"w x 1.5"d. Private collection.

TG0020. Door Pull. Wrought iron. Date: unknown. Maker's mark: TG. 6.3"h x 4.7"w x 1.2"d. Private collection.

TG0021. Knocker. Wrought iron. Date: c. 1920. Maker's mark: TG. 7.3"h x 5.5"w x 1.4"d. Private collection.

TG0023. Basting spoon. Spring steel, copper. Date: before 1915. Maker's mark: TG. 19.5"h x 2.7"w x .8"d. Private collection.

TG0025. Toasting fork. Spring steel, copper. Date: before 1915. Maker's mark: TG. 17.7"h x 1.0"w x .8"d. Private collection.

TG0026. Toasting fork. Spring steel, copper. Date: before 1915. Maker's mark: TG. 20.6"h x 1.0"w x 1.4"d. Private collection.

TG0028. Toasting fork. Spring steel, copper, brass. Date: before 1915. Maker's mark: TG. 18.5"h x 1.0"w x 1"d. Collection of Merle Glick.

TG0030. Spring latch. Wrought iron, spring steel. Date: before 1914. Marker's mark: TG. 2.1"h x 5.6"w x .8"d. Private collection.

TG0031. Tray. Copper. Date: c. 1910. Maker's mark: TG. 8.1" diameter x .4"d. Private collection.

TG0032. Strap hinge. Wrought iron. Date: unknown. Maker's mark: "Thomas Googerty" chased across front. 2.1"h x 9.8"w x .6"d. Private collection.

TG0033. Key, Cell No. 547, South cell block, Illinois State Reformatory. Mild steel. Date: c. 1898. Maker's mark: TG. 2.3"h x 4.4"w x .6"d. Private collection.

TG0036. Serving fork. Silver. Date: unknown. Maker's mark: TG (in collaboration with H. H. Smith). 8.4"h x 2.2"w x .7"d. Private collection.

TG0037. Serving spoon. Silver. Date: unknown. Maker's mark: TG (in collaboration with H. H. Smith). 8.7"h x 2"w x 1.1"d. Private collection.

TG0038. Brooch. Copper, jasper. Date: unknown. Maker's mark: TG. 1.5"h x 2.6"w x .6"d. Private collection.

TG0039. Brooch. Bronze, jasper. Date: unknown. Maker's mark: none. 1.7"h x 3.0"w x .7"d. Private collection.

TG0040. Necklace. Silver, agate. Date: unknown. Maker's mark: TG (in collaboration with H. H. Smith). .9"d. Private collection.

TG0041. Brooch. Silver, sodalite. Date: unknown. Maker's mark: TG. 1.6"h x 1.1"w x .28"d. Private collection.

TG0042. Finial. Wrought iron. Date: before 1913. Maker's mark: none. 10.8"h 3.25"wx 3.4"d. Private collection.

TG0049. Knocker. Wrought iron. Date: before 1913. Maker's mark: TG. 6.6"h x 2.6"w x 2.6"d. Private collection.

TG0060. Set of four cabinet hinges and latch. Wrought iron. Date: unknown. Maker's mark: TG. Latch 3.1"h x 4.1"w x .75"d; hinges 3.1"h x 2.8"w x .3"d. Private collection.

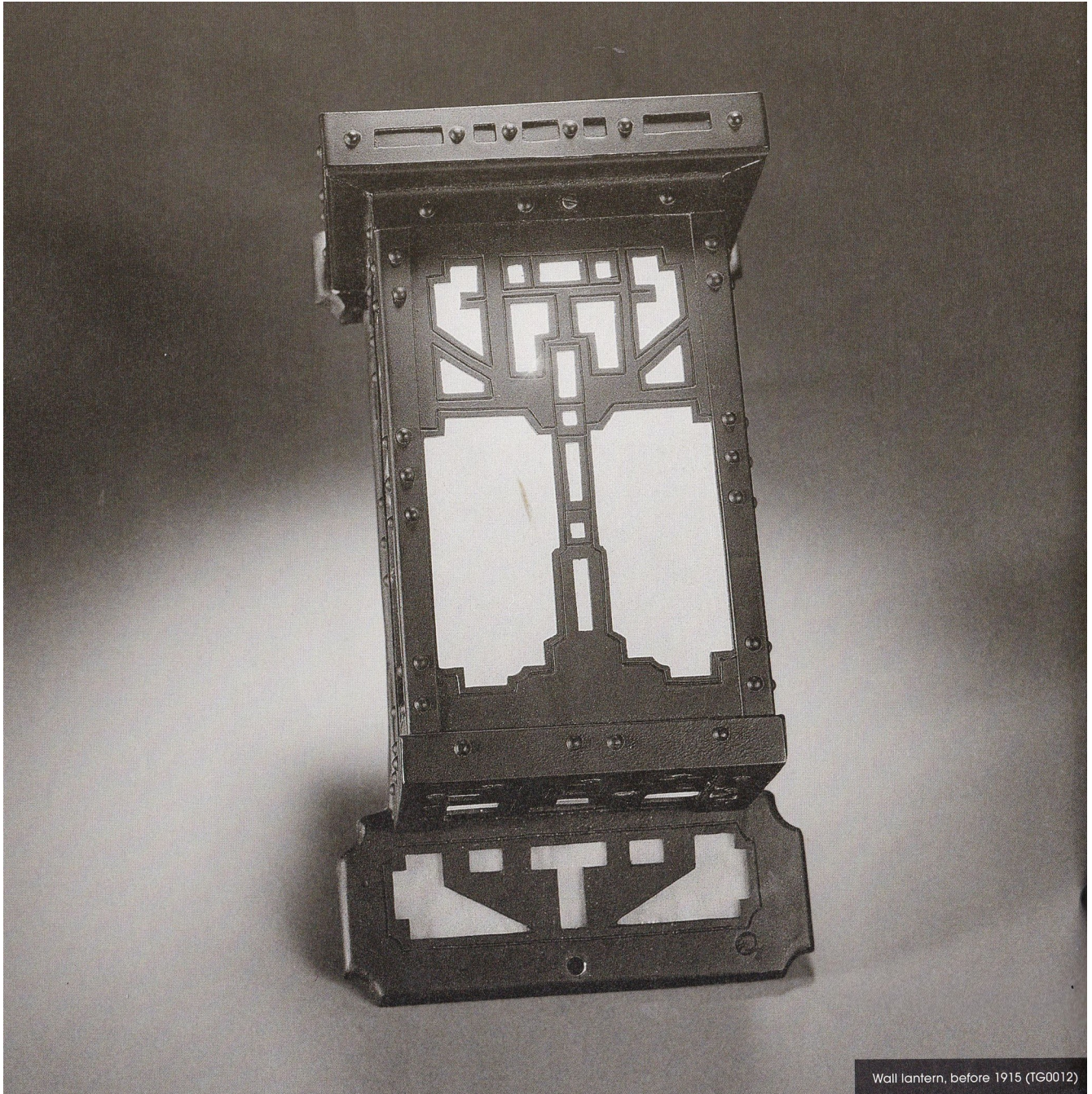
TG0063. Scroll with acanthus leaf. Wrought iron. Date: c. 1914. Maker's mark: none. 5.5"h x 10.2"w x 1.2"d. Private collection.

TG0066. Three TG maker's mark stamps. Tool steel. Date: unknown. Maker's mark: TG. Height mark x length shank: .2"h x 2.9"l; .15"h x 3.9"l; .12"h x 3.3"l. Private collection.

TG0067. Cross peen tack hammer. Tool steel, black walnut. Date: unknown. Maker's mark: none. Head .7"h x 4.5" w x .6"d, handle 13.6"l. Private collection.

TG0073. Knocker. Wrought iron. Date: unknown. Maker's mark: TG. 5.2"h x 1.7"w x 1.1"d. Private collection.

TG0081. Letter knife. Brass, copper, unknown white metal. Date: unknown. Maker's mark: none. 7.3"h x 1.0"w x .08"d. Private collection.



Wall lantern, before 1915 (TG0012)

TG0111. Blacksmith's tongs. Wrought iron. Date: unknown. Maker's mark: none. 1.4"h x 13"l x .4"d. Private collection.

TG0113. Hinge strap. Wrought iron. Date: unknown. Maker's mark CM. 4"h x 23.5"w x .5"d. Private collection.

TG0114. Foundry figure. Bronze. Date: c. 1920. Maker's mark: none. 7.8"h x 4.7"w x 2.6"d. One of a pair (Cf. TG0291). Collection of Frank Giovanini.

TG0115. Hinge strap. Wrought iron. Date: unknown. Maker's mark CM. 2.9"h x 16.9"w x .4"d. Private collection.

TG0124. Candelabra. Wrought iron. Date: c. 1908. Maker's mark TG. 12.9"h x 11"w x 4"d. Private collection.

TG0145. Photograph, cathedral poor box. Wrought iron, brass. Date: 1919. Maker's mark: unknown. 21"h x 10.5"w x 4.3"d. Poorbox itself currently in a private collection.

TG0151. Coat peg. Wrought iron. Date: unknown. Maker's mark: none. 3.5"h x 3"w x 2.3"d. Collection of the National Ornamental Metal Museum.

TG0152. Door pull. Wrought iron. Date: unknown. Maker's mark: TG. 6"h x 4.8"w x 1.4" d. Collection of the National Ornamental Metal Museum.

TG0153. Spring latch. Wrought iron, spring steel. Date: unknown. Maker's mark: TG. 5"h x 3.4"w x 1.1"d. Collection of the National Ornamental Metal Museum.

TG0169. Snapshot photograph, Thomas F. Googerty. Date: Unknown. size 3.3"h x 2.3"w. Thomas F. Googerty photo album. Private collection.

TG0179. Photograph, Thomas F. Googerty and two students at power hammer, Illinois State Reformatory. Date: c. 1910. 6.8"h x 9.1"w. Thomas F. Googerty photo album. Private collection.

TG0180. Photograph, Forge Shop, Illinois State Reformatory. Date: c. 1912. 4.8"h x 3.8"w. Thomas F. Googerty photo album. Private collection.

TG0182. Photograph, Illinois State Reformatory African American students posing in work clothes with toasting forks. Date: unknown. 4.8"h x 3.5"w. Cf. TG0185. Thomas F. Googerty photo album. Private collection.

TG0185. Photograph, Illinois State Reformatory African American students posing in street clothes. Date: unknown. 4.5"h x 3.5"w. Cf. TG0182. Thomas F. Googerty photo album. Private collection.

TG0186. Photograph, Illinois State Reformatory African American student, "Tracey," posing with blacksmith's tools. Date: unknown. 4"h x 4.3"w. Thomas F. Googerty photo album. Private collection.

TG0189. Letter knife. Brass, copper, unknown metal. Date: unknown. Maker's mark TG. 8.5"l x 1"w x .8"d. Collection of Merle Glick.

TG0193. Bowl. Silver. Date: unknown. Maker's mark TG (in collaboration with H. H. Smith). 3.7"h x 10"d. Private collection.

TG0194. Creamer. Silver. Date: unknown. Maker's mark: none (TG in collaboration with H. H. Smith). 3.8"h x 3.2"d. Private collection.

TG0196. Sugar bowl. Silver. Date: unknown. Maker's mark: none (TG in collaboration with H. H. Smith). 4.2"h x 4.1"d. Private collection.

TG0198. Lidded jar. Copper. Date: c. 1911. Maker's mark: TG. 4.3"h x 3.8"d. Private collection.

TG0202. Sugar cube rack. Silver. Date: unknown. Maker's mark: TG (in collaboration with H. H. Smith). 1.7"h x 7.3"w x 1.9"d. Private collection.

TG0204. Candlestick. Wrought iron. Date: c. 1910. Maker's mark: TG. 12.8"h x 2.6"w x 2.6"d. Private collection.

TG0205. Lidded bowl. Brass, copper. Date: unknown. Maker's mark: none. 3.3"h x 4.7"d. Private collection.

TG0208. Lidded jar. Copper, unknown white metal. Date: c. 1911. Maker's mark: TG. 2.3"h x 2.7"d. Private collection.

TG0209. Bowl. Copper, tin. Date: unknown. Maker's mark TG. 2.4"h x 4.7"d. Private collection.

TG0210. Prize medal for ornamental ironwork, Panama Pacific International Exposition, San Francisco. Bronze (The award was a "gold" medal, but all Exposition medals were actually issued in bronze). Date: 1915. .2" h x 2.8"d. Private collection.

TG0213. Box. oak, brass. Date: c. 1911. Maker's mark: none. 3.5"h x 11"w x 7.9"d. Private collection.

TG0214. Box. cherry, brass. Date: c. 1911. Maker's mark: TG. 2.4"h x 9.4"w x 5"d. Private collection.

TG0290. Table lamp. Wrought iron, art glass. Date: c. 1915. Maker's mark: none. 17.3"h x 9.5"w x 9.5"d. Collection of the Livingston County Historical Society.

TG0291. Foundry figure. Bronze. Date: c. 1920. Maker's mark: none. 7.8"h x 4.7"w x 2.6"d. One of a pair (Cf. TG0114). Collection of Frank Giovanini.

TG0292. Cemetery Gates. Mild Steel. Date: 1941-42. Maker's marks: TG; H. Johnson. Two vehicular gates, each 99'4"h x 74"w x 8"d; two pedestrian gates, each 69'h x 37.5"w x 2"d. City of Pontiac, Illinois.



Door knocker, before 1913 (TG0049)

TG0297. Toasting fork. Spring steel. Date: before 1915. Maker's mark: TG. 19.5"h x 1.1"w x .9"d. Collection of John G. and Nancy C. Dargan.

TG0298. Andirons. Wrought iron. Date: unknown. Maker's mark: none. 19.5"h x 31"w x 24"d. Collection of John G. and Nancy C. Dargan.

TG0302. Floor lamp. Wrought iron, mild steel, mica. Date: unknown. Maker's marks: TG, CB, M. 67.3"h x 11.8"w x 18.5"d. Collection of Mr. & Mrs. Richard C. Oughton.

TG0304. Knocker. Wrought iron. Date: unknown. Maker's mark: TG. 6.1"h x 1.3"w x 3"d. Collection of Brad Brinegar.

TG0305. Latch. Wrought iron. Date: unknown. Maker's mark TG. 5.5"h x 3"w x 1.1"d. Collection of Brad Brinegar.

TG0307. Door handle with cylinder lock. Wrought iron, brass. Date: unknown. Maker's mark: TG. 20"h x 3.5"w x 2.4"d. Collection of Brad Brinegar.

TG0326. Book, *Hand Forging and Wrought-Iron Ornamental Work*, by Thomas F. Googerty (Chicago: Popular Mechanics Company, 1911). 8.1"h x 5.5"w x 1"d. Private collection.

TG0327. Book, *Practical Forging and Art Smithing*, by Thomas F. Googerty (Milwaukee: The Bruce Publishing Co., 1915). 7.9"h x 5.5"w x .4"d. Collection of Norm Larson.

TG0328. Book, *Decorative Wrought Iron Work*, by Thomas F. Googerty (Peoria: The Manual Arts Press, 1937). 10.3"h x 6.8"w x .3"d. Private collection.

TG0329. Photograph album, assembled by Thomas F. Googerty. Date: c. 1920 - c. 1939. 8.5"h x 11.5"w x 1"d. Private collection.

TG0330. Article, "Decorative Wrought Iron," by Thomas F. Googerty (*The Western Architect*, July 1923). 10.8"h x 8.3"w x .3"d. Private collection.

TG0331. Article photocopy, "Making a Portable Wrought Iron Lamp," by Thomas F. Googerty (*Industrial-Arts Magazine*, September 15, 1915). 11.3"h x 8.3"w x .1"d. Private collection.



Letter knife, date unknown (TG0189)

The Published Writings of Thomas F. Googerty

BOOKS

1911 *Hand-Forging And Wrought-Iron Ornamental Work*. Chicago: Popular Mechanics Company. Paperbound reprint by Norm Larson Books, Lompoc, CA.

1915 *Practical Forging and Art Smithing*. Milwaukee: The Bruce Publishing Co. Paperbound reprint by Norm Larson Books, Lompoc, CA.

1937 *Decorative Wrought Iron Work: Working Drawings and Working Notes on the Making of Simple, Useful Articles from Wrought Iron, Brass and Copper*. Peoria: The Manual Arts Press. Paperbound reprint by Norm Larson Books, Lompoc, CA.

ARTICLES

1903 "The Blacksmith Boy in the Illinois State Reformatory." *The American Blacksmith* 2 (January), 69-70.

____ "Ornamental Iron Work at the Illinois State Reformatory." *The American Blacksmith* 2 (February), 82-83.

1904 "Forging Gaffs for Game Cocks." *The American Blacksmith* 3 (August), 215-216.

1906 "Hand Wrought Iron Door Plates." *The American Blacksmith* 5 (January), 74-75.

____ "The Spiral as Used in Ornamental Iron Work." *The American Blacksmith* 5 (July), 181-182 [author unattributed, but almost certainly TG].

1907 "Wrought Iron Andirons." *The American Blacksmith* 6 (January), 90-92.

____ "Ornamental Work in Hammered Copper." *The American Blacksmith* 6 (June), 197-199.

1908 "Bulbs for Andirons." *The American Blacksmith* 7 (January), 87-89.

____ "A Base for Candle Sticks." *The American Blacksmith* 8 (December), 52-53.

1910 "How to Make an Ornamental Table." *The American Blacksmith* 9 (March), 136-137.

____ "Some Notes on Forging Swivels at a Reformatory." *The American Blacksmith* 9 (August), 270-271.

____ "Designing Ornamental Iron Work: Correct and Incorrect Design—Copying From Nature." *The American Blacksmith* 10 (November), 29-30 [See rejoinders by James Cran, "Designing Ornamental Iron Work." *The American Blacksmith* 10 (February, 1911); 119-120, and A. Curley, "Copying Nature in Iron." *The American Blacksmith* 10 (May, 1911), 192-93].

1911 "Stout Institute: A School for Teaching Instructors." *The American Blacksmith* 10 (September), 289-291.

1912 "Forge Work." *Manual Training at Illinois State Reformatory, Pontiac* (Pontiac, ISR), 7.

1913 "Ornamental Wrought-Iron Design." *The American Blacksmith* 12 (January), 96-98.

1914 "Practical School Shop Forging." *Industrial-Arts Magazine* 1 (January), 9-13.

____ "School Shop Forging (Second Article)." *Industrial-Arts Magazine* 1 (February), 59-63.

____ "Practical School Shop Forging (Third Article)." *Industrial-Arts Magazine* 1 (March), 102-104.

____ "Practical School Shop Forging (Fourth Article)." *Industrial-Arts Magazine* 1 (April), 146-148.

____ "Practical School Shop Forging (Fifth Article)." *Industrial-Arts Magazine* 1 (May), 194-195.

____ "Some Things to Remember in Doing Forge Work." *Industrial-Arts Magazine* 1 (May), 199.

____ "Practical School Shop Forging (Sixth Article)." *Industrial-Arts Magazine* 1 (June), 246-247.

____ "Practical School Shop Forging (Seventh Article)." *Industrial-Arts Magazine* 2 (July), 32-35.

____ "Art Smithing (First Article)." *Industrial-Arts Magazine* 2 (August), 55-57.

____ "Art Smithing (Second Article)." *Industrial-Arts Magazine* 2 (September), 121-122.

____ "Art Smithing (Third Article)." *Industrial-Arts Magazine* 2 (October), 162-164.

____ "Now, Are There Any Questions?: Steel Stamps." *Industrial-Arts Magazine* 2 (October), 188.

____ "Art Smithing (Fourth Article)." *Industrial-Arts Magazine* 2 (November), 195-197.

____ "Art Smithing (Fifth Article)." *Industrial-Arts Magazine* 2 (December), 260-261.



Serving spoon, date unknown (TG0037)
Serving fork, date unknown (TG0036)

1915 "Art Smithing (Sixth Article)." *Industrial-Arts Magazine* 3 (January), 23-24.

____ "Art Smithing (Seventh Article)." *Industrial-Arts Magazine* 3 (February), 77-79.

____ "Making a Portable Wrought Iron Lamp." *Industrial-Arts Magazine* 3 (September), 117-118.

____ "Now, Are There Any Questions?: Removing Scythe Knives." *Industrial-Arts Magazine* 4 (October), 182.

1916 "Designing Ornamental Iron Work." *The American Blacksmith* 15 (January), 95-96.

____ "Now, Are There Any Questions?: Riding Spurs." *Industrial-Arts Magazine* 5 (March), 137.

____ "Now, Are There Any Questions?: Tempering an Ax." *Industrial-Arts Magazine* 5 (June), 13.

1917 "Problems and Projects: Forging a Whiffletree Hook." *Industrial-Arts Magazine* 6 (January), 40-41.

1918 "Problems and Projects: Forging a Hatchet." *Industrial-Arts Magazine* 7 (February), 73-75.

1920 "Making of a Garden Fork." *Industrial-Arts Magazine* 9 (April), 145-146.

1921 "Wrought Iron Door Knockers." *Industrial-Arts Magazine* 10 (June), 236.

1923 "Decorative Wrought Iron." *The Western Architect* 32 (July), 78-80.

1924 "A Forged Candle-Stick." *Industrial-Arts Magazine* 13 (December), 473-475.

1925 "A Method of Finishing Interior Wrought Iron Work." *Industrial-Arts Magazine* 14 (March), 110.

1931 "Wrought-Iron Andirons." *Industrial Education Magazine* 32 (May), 371.

1934 "Fireplace Set." *Industrial Education Magazine* 36 (January), 50-51.

ILLUSTRATIONS OF ISR IRONWORK

Googerty's editors occasionally published illustrations and descriptions of ISR work as exemplars of good design and execution.

1905 "Ornamental Ironwork." *The American Blacksmith* 4 (January), 77.

____ "Handsome Designs in Ornamental Iron." *The American Blacksmith* 4 (March), 102-103.

____ "Artistic Examples of Wrought Iron Work." *The American Blacksmith* 5 (December), 42-43.

1906 "A Wall Light and a Copper Vase." *The American Blacksmith* 5 (February), 82-83.

____ "Floral Designs in Wrought Iron." *The American Blacksmith* 5 (May), 142-143.

____ "A Set of Wrought Iron Andirons and an Artistic Entrance Gate." *The American Blacksmith* 5 (September), 222.

1907 M. F. Harper, "Ornamental Work in Metal: Iron, Bronze and Copper." *The American Blacksmith* 6 (June), 195.

1908 "A Copper Box with Byzantine Ornament by Mr. Thomas Googerty, Instructor at Illinois State Reformatory." *The American Blacksmith* 7 (January), 96.

— "Two Wrought Lamps of Artistic Design from the Forge of Mr. Thomas Googerty, Instructor in Forging at the Illinois State Reformatory." *The American Blacksmith* 7 (February), 115.

1909 "Made by Students under Thomas Googerty in the Illinois State Reformatory, Pontiac, Illinois [door handles]." *Manual Training Magazine* 10 (February), 280.

____ "Made by Pupils under Thomas Googerty in the Illinois State Reformatory, Pontiac, Illinois [spiral forms]." *Manual Training Magazine* 10 (February), 282.

— "Art Work in Iron: Some Beautiful Examples of Hand-Wrought Work." *The American Blacksmith* 9 (December), 55-58.

1910 "Forged Handles and Exercise Pieces." *Stout Institute Bulletin*, Summer Session 1911 5, (#4, December), 38.

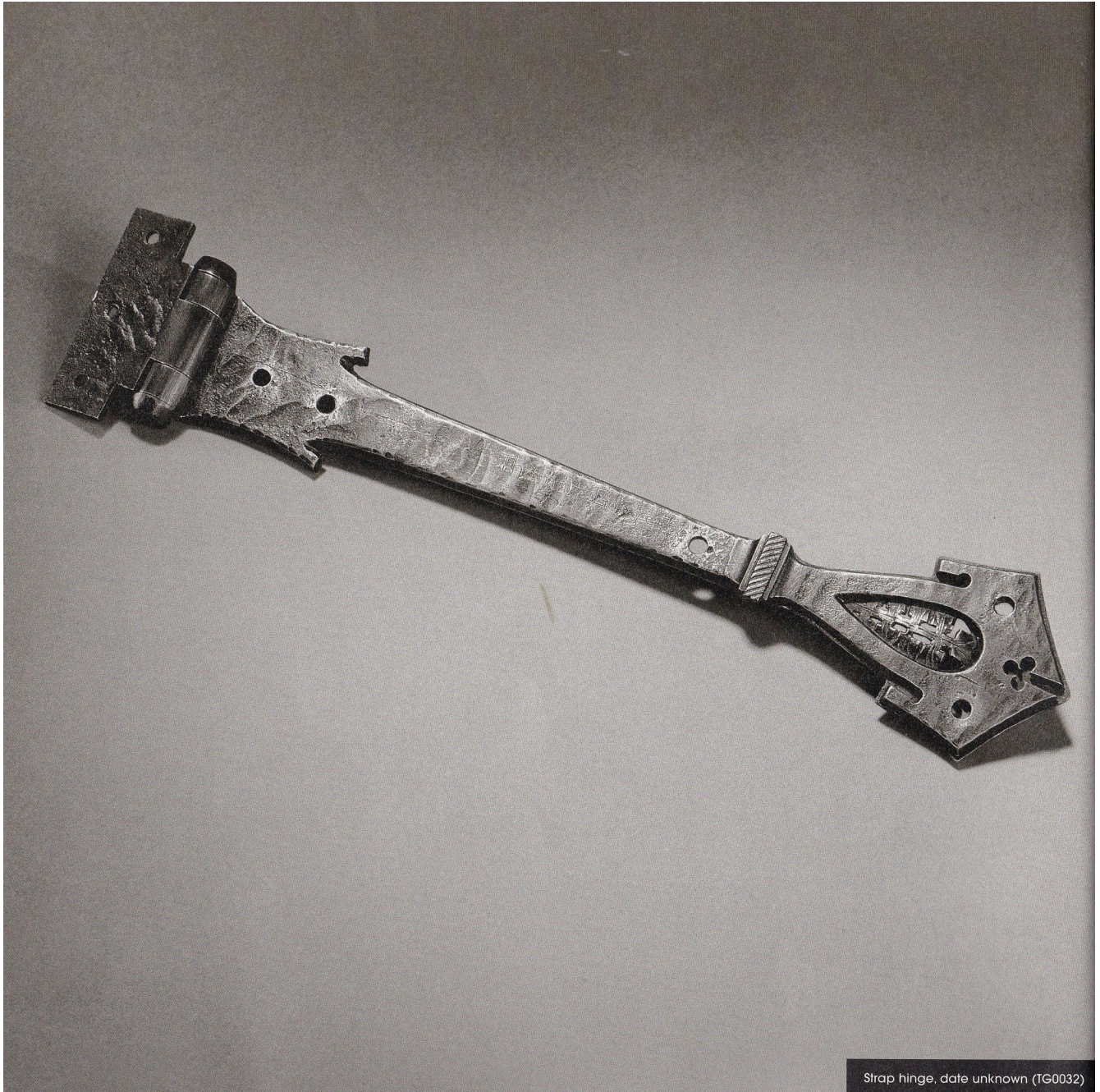
____ "Iron Candlesticks and Lanterns and Table Lamp." *Stout Institute Bulletin*, Summer Session 1911 5, (#4, December), 39.

____ "Problems in Tool Smithing." *Stout Institute Bulletin*, Summer Session 5 (#4, December), 40.

1912 "Agricultural Forging." *Stout Institute Bulletin*, Summer Session 7 (#4, December), 17.

1915 "Some Ornamental Iron Work From the Illinois State Reformatory." *The American Blacksmith* 14 (March), 149-151.

1937 "Decorative Wrought Iron Work." *Industrial Education Magazine* 39 (#3, May), 17A.



Strap hinge, date unknown (TG0032)

Suggestions for Further Reading

Blacksmithing: The best historical accounts of iron and steel in America are Thomas J. Misa, *A Nation of Steel: The Making of Modern America* (Baltimore and London, 1995), and Robert B. Gordon, *American Iron 1607-1900* (Baltimore and London, 1996).

The journals *Technology and Culture* and *The Anvil's Ring: The Quarterly of the Artist-Blacksmith's Association of North America* review current scholarship, as do the following internet sites: Chuck Hamsa, "Selected Blacksmithing and Metalworking Titles" at www.bof.org/titles; the North Texas Blacksmith's Association blacksmithing bibliography at www.flash.net/~dwilson/ntba/books.html; and the homepage of the Artist-Blacksmith's Association of North America: www.ABANA.org.

Reformatory Reform and Manual Training: Reformatory surveys include Norval Morris and David Rothman, eds., *The Oxford History of Prisons: The Practice of Punishment in Western Society* (New York, 1995); Steven Schlossman, *Love and the American Delinquent: The Theory and Practice of "Progressive" Juvenile Justice, 1825-1920* (Chicago, 1977); and, for the Illinois State Reformatory, Anthony Platt, *The Child Savers: The Emergence of the Juvenile Court in Chicago* (Chicago, 1966), and *The Child Savers: The Invention of Delinquency* (Chicago, 1969). Until there is a history of ISR itself the best windows into life inside the walls are the official *Biennial Reports of the Illinois State Reformatory* (1893-), and the few surviving issues of the ISR weekly newspaper, *The Pioneer* (1895-). Charles Ham, *Mind and Hand: Manual Training the Chief Factor in Education* (New York, 1886), exudes manual training reform idealism; Charles A. Bennett's exhaustive studies, *History of Manual Training and Industrial Education Up to 1870* (Peoria, 1926), and *History of Manual and Industrial Education 1870 to 1917* (Peoria, 1937) remain the best broad surveys.

Thomas Googerty's Illinois: The best overviews are Robert Bray et al., *A Reader's Guide to Illinois Literature* (Springfield, 1985); Cullom Davis, "Illinois: Crossroads and Cross Section"; James H. Madison, ed., *Heartland: Comparative Histories of the Midwestern States* (Bloomington, 1988), 127-157; and David Cronin, *Nature's Metropolis: Chicago and the Great West* (New York, 1991). The most recent historical survey of Pontiac is Pontiac, Illinois, *Sesquicentennial 1837-1987 Souvenir Book* (Pontiac, 1987).

Arts and Crafts: Essential studies include Robert Judson Clark, ed., *The Arts and Crafts Movement in America 1876-1916* (Princeton, 1972); Sharon Darling, *Chicago Metalsmiths: An Illustrated History* (Chicago, 1977); Eileen Boris, *Art & Labor: Ruskin, Morris, and the Craftsman Ideal in America* (Philadelphia, 1986); Wendy Kaplan, "The Art That Is Life": *The Arts and Crafts Movement in America, 1875-1920* (Boston, 1987); Bert Denker, ed., *The Substance of Style: Perspectives on*

the American Arts and Crafts Movement (Winterthur, 1996); Marilee Meyer, et al, *Inspiring Reform: Boston's Arts and Crafts Movement* (Wellesley, 1997); Gillian Naylor et al, *The Encyclopedia of Arts and Crafts: The International Arts Movement, 1850-1920* (New York, 1989).

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